10: Speck E-4, 5 (ca. 1925) 1931
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and left halves, respectively. The one also has carved representations of the female breasts. Harrington secured information explaining that these drum-beaters symbolized the male and female worshipers, but we cannot be so certain of this in view of the possibility that they may be representations of male and female deities, the "grandfathers" and "grandmothers" of the Delawares. The sacred drumsticks are also cut to have forked ends as the illustrations show. For this morphological feature Wi·tapano'xwe knew of no positive explanation unless it represents the forks in the pathway of the soul. Harrington suggested that it was to make a louder sound. Specimens made by the informant are shown in fig. 20. Pin oak was the wood used. The faces are designed to bring out male and female lineaments.

Reverting for a moment to a consideration of the drum it is worth noting that the Delawares use neither the hollow log-drum nor the water-drum in the Big House ceremony although both are known in connection with other dance performances in the tribe.

The prayer sticks (ma·mendahi·'k·ana·, plural) "means of earnest supplication" (fig. 24) are peeled wands about 18 inches long, twelve in number, six decorated with spirals encircling them burnt on their surface, six undecorated. On the ninth night likewise these wands are introduced into the prayer feature of the ceremony. The worshipers, who up until this night have simply raised their hands when giving voice to the prayer call when grouped around the center post, now raise their hands pointing toward the images of the great spirit on this post with the prayer wands. Here again we learn that the extra reach afforded by the sticks is symbolical of the greater height in the heaven-strata that has been reached in the progress of the worship.

The fire drill sang·hi·'k·an),[1] figs. 14, 16, the wooden corn mortar (kaho'k·an) and pestle, or "long pounder" (kwən·u'sən·e·k·w), fig. 23, the paint, ola·'man)[2] the "paint dishes" (ola'manələ'k·e·s), fig. 21, the feathers, (fig. 18), and other articles whose use is called for as the ceremony advances, are to be mentioned with explanatory observations in the footnotes accompanying the translation. These objects have a positive sanctified value as they function in the ceremony. The Delawares hold them in high esteem as symbols of the natural culture with which they were endowed by the Great Spirit before the coming of Europeans with their sacrilegious mechanisms, which latter are as far as possible held as taboo within the Big House itself and even on the premises. The same exclusive principle is carried out in respect to European foods. Even mussel shells are used as spoons.

A partly sanctified character is also ascribed to certain games which are permitted during the course of the ceremony. While the mem-

[1] sa'ngowe, "something that makes a ringing noise," denoting the sound of the fire-drill when in use.

[2] A generic term for "red paint" known everywhere among northern and eastern Algonkians with little variation.

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bers of the group are convened for the Big House ceremony the day intervals between the nightly performances are passed in taking rest and in pastimes of a native character. The Delawares have various games (li·nalə'ti·n) of a non-formal nature. Among these are horse racing (hᵊwtaᵊme'laxtaŋ, "trying out horses), and the dice and bowl game (maᵊma'ndi·n, "gathering [dice]") consisting of five dice, cut out of mussle shell carved into forms of button, horsehead, tortoise, tossed in a wooden bowl, the counters being kernels of corn or coffee beans. Other amusements, some obviously of European origin, are checkers, pitching quoits, cards, broad-jumping and jack-straws, it might be added that the Delawares are addicted to the well known moccasin-game but reserve it for the funeral ceremony.[1]

CEREMONIAL IMAGE AND FACE-PAINTING.—The application of pigment to the face has, in Delaware thought, the value of an anointment. The sanctity of the act of face-painting in connection with the performance is displayed in the formality of the rite on the ninth night in which the carved images in the Big House, the face images on the forked drum-sticks, and the faces of the worshipers themselves are given an application of red color. The images, however, receive an application of black and red on each half of the face, while the people receive a rubbing of red only on the cheeks and forehead. The proper native source of red for face painting, which the Delawares believe to have been created for their use by the Great Spirit, is Blood-root (Sanguinaria canadensis). Of this we hear occasionally in the text. In the accounts dealing with Indian customs in the east, Blood-root under the name pukoon is mentioned as an article of much importance. The term *pukoon* became adopted into English and the root became a color substance sought for in the commerce of the colonies. The Delawares still preserve a feeling of its importance and, although considered rare in the present habitat of the tribe in Oklahoma, it is locally present in quantities sufficient to supply an orange-red stain for them in their ceremonies. They call it pe''kɔn.[2]

Black painting is also important in significance. Black (sɔk·a'χtai, "black charcoal") is a means of summoning ghosts and so it is worn only when such associations are desired.[3]

In an account of early Pennsylvania and New Jersey, Gabriel Thomas (1698)[4] tells us that the Delawares upon decease made their faces black all over, and when their affairs went well they painted

[1] To be dealt with in a later memoir of this series.

[2] The identity of the above term with Sanguinaria was ascertained during a trip with the informant in the Pennsylvania woods where the plant was found and named.

[3] The informant remembers when a child being told by his mother to go wash the black paint from his face before night came on, after he had been playing dancing, lest it attract a ghost.

[4] Gabriel Thomas' Account, etc., in Narratives of Early Pennsylvania, West New Jersey, and Delaware, N. Y. (1912), edited by Albert Cook Myers, p. 341.